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CARNEGIE

MAGAZINE

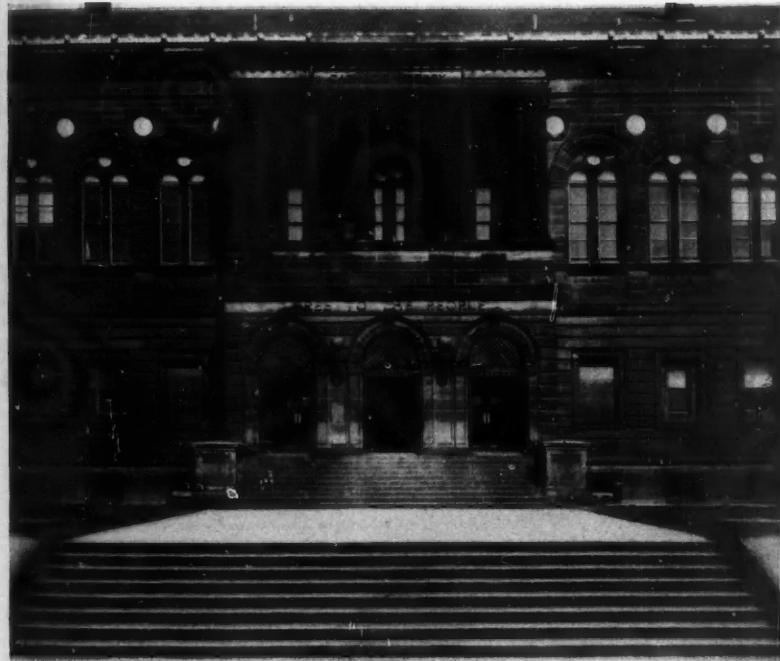
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VOLUME XII PITTSBURGH, PA., APRIL 1938 NUMBER 1



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THE CARNEGIE MAGAZINE

THE CARNEGIE MAGAZINE

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VOLUME XII NUMBER 1
APRIL 1938

Come the three corners of the world in arms,
And we shall shock them: nought shall make
us rue,
If England to itself do rest but true.

—KING JOHN

•••
HOURS OF ADMISSION—ALWAYS FREE
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MARSHALL BIDWELL, Organist

•••

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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THE SHAKESPEARE BIRTHDAY CLUB

This organization—composed, without further formality, of all persons who read Shakespeare, or see his plays, or think about him—will celebrate the bard's 374th birthday in homage before his statue in front of Carnegie Music Hall on Saturday morning, April 23, at 10:30 o'clock. The new president of the Club, Henry F. Boettcher, head of the department of drama in Carnegie Tech's College of Fine Arts, will have charge of the exercises, at the finish of which one of the drama students in Shakespearean garb will crown the statue with a wreath of flowers. It is interesting to note that, while Shakespeare birthday clubs now exist in many American and English cities, the first one was born and thrives in Pittsburgh.

THE REUNION OF AUSTRIA AND GERMANY

DEAR CARNEGIE:

Are you correct in the statement in "Through the Editor's Window" for March (page 317) as follows: "There are perhaps some aspects in which the absorption of Austria as an integral part of Germany is not disadvantageous to either of those countries. They have been united before, and they could be united now, without serious impairment of the peace of Europe. But it is the method, and not the thing itself, that makes Europe tremble before the possibility of another war, once more under German provocation." Please say just when Austria was a part of Germany.

—JOHN L. SINGER

Through the Middle Ages and early modern period the history of Austria was closely intermingled with that of Germany. The nucleus of the present state was a small territory, between two rivers, which Charlemagne annexed to his empire in 796 as a border province. After the invading Hungarians had been driven out by Otho I, about 968, the province became definitely a part of the old German Empire and as a hereditary possession of the Babenbergs it came to be known as Oesterreich, or the Eastern Realm. It remained a part of the Holy Roman Empire until Napoleon's rise and masterful interference in Germany produced a revolution in the relations of Austria to the German states. Then Francis II determined, in the event of the final collapse of the Holy Roman Empire, to guard against the relegation of the great house of Hapsburg to a position inferior to the upstart Bonaparte dynasty, proclaimed himself Francis I, emperor of Austria; and this title he continued to hold after his abdication as Holy Roman emperor on the disintegration of the Holy Roman Empire on August 6, 1806.

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SWEDISH ART

Tercentenary Art Exhibition at the Carnegie Institute

BY GUSTAF MUNTHE

[Dr. Gustaf Munthe, the Royal Commissioner of the Swedish Tercentenary Art Exhibition that is now being shown at the Carnegie Institute, was born in Stockholm in 1896. Since 1924 he has been Director of the Arts and Crafts Museum of Gothenburg, is president of the Gothenburg Association of Arts and Crafts, and served also as a member of the International Jury at the World's Fair in Paris in 1925. He is the author of books on Oriental art, Swedish decorative arts, and travel.]

IN connection with the tercentenary celebration of the first Swedish settlement in America, the Swedish Government was invited to send to the United States an exhibition of its native art. Naturally the collection being shown in America cannot give a complete picture of art in Sweden, but it does present some fundamental aspects; and while a great deal has been included that is not art in the true meaning of the word, it is being shown because it makes the coherence of Swedish culture more understandable.

Sweden has never had any uniform, consolidated art but rather an exceptionally varying and many-sided art, closely allied to the character of the country itself. In proportion to its population it is an extensive land, and the distance from north to south is such that the variations in climate and landscape are particularly marked. These differences in the very character of the provinces have been contributing factors in creating various art centers and, especially for a stranger, make the picture confusing. Scania, in the south, has an art that is affected by the light days and atmosphere of the plains and by the secure and tranquil outlook on

life of the plainspeople; central Sweden's idyllic landscape, with its blue lakes and white birches, has created an art of another disposition; whereas the art of the north expresses something of the gloom of the vast dark forests and of the sweet melancholy of the light summer nights.

The art of Sweden has very seldom shown anything of the pioneers' intrepid enterprise. It has most often had something quiet and peaceful about it, showing the picture of a very lengthy native tradition that has continually received new and profitable influences from the leading European countries. Foreign cultures have not been wholeheartedly accepted, but refashioned in such a manner that something

independent has emerged. Often this refashioning was a matter of necessity, for Sweden, not having the same resources as the larger countries, has been obliged to translate the foreign influences into a simpler language, and simpler and purer forms. In this way there has arisen a tradition which one can trace from the oldest times down to our present day.

The oldest Swedish art loses itself in prehistoric obscurity. It is hard to say



STONE MONUMENT
Eighth Century

when the practical sense for the form of weapons and implements gives way to a certain esthetic feeling. Such a feeling already existed to a high degree in the Bronze Age and to an even greater degree in the Iron Age. The ornamentation during the Bronze Age is very simple and is, in many respects, similar to that which one finds among primitive peoples elsewhere. It occasionally possesses an exceptional fineness and elegance, as shown by the gold relics found in central Sweden.

During the Iron Age, Sweden came into closer contact with the Mediterranean countries, from which were imported not only raw materials but finished products as well. A new art culture was created in the Scandinavian countries that was based on a combination of the South Europeans and the Celtic stock. In the sixth and seventh centuries a rich and elegant art style was developed, a style that is notably exemplified in the magnificent relics from Vendel in Uppland. Later came the Viking Period with its runestones, peculiar imaginative animals, and interlacing ornament which, mixed with a little Roman art, still existed at the beginning of the Middle Ages.

Christianity was first preached in Sweden around the year 830, but it took approximately two centuries for the new religion to completely supersede the old. The new Christian culture borrowed its essential features from abroad. During different periods the Swedish art of the Middle Ages fol-



DOUBLE-WEAVING COVER (1773)

lowed the Lombard, the French, the north German, and the Flemish almost to the letter. Large cathedrals were erected in several towns such as Lund, Skara, Linkoeping, Uppsala, and Visby. A number of important cloisters—Alvastra, now a ruin, Varnhem, and Endhem—gave expression to the Cistercian style, and throughout the country appeared hundreds of small stone churches which cultivated a more national and independent architectural pattern. Though a certain amount of foreign feeling is found in these medieval churches, a resolute attempt to add to the pre-Christian art tradition, or to create a new style, is apparent. The noblest of the medieval works of art is the masterful and imposing statue of St. George, in Stockholm, which was executed in the year 1489.

The influence of the prevailing ecclesiastical art traditions of later Middle Ages was broken by King Gustav Vasa in the first half of the fifteenth



DRINKING HORN
Thirteenth Century

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century. Through him and his two older art-loving sons, King Erik and King Johan, the north European Renaissance came to Sweden, manifesting itself in a series of austere, vigorous castles, such as Gripsholm, Vadstena, Kalmar, and Stockholm, the latter rebuilt on earlier foundations. In these castles one notices a similarity to the medieval churches: all the foreign features were accepted, but again were modified and simplified into something which can be interpreted as a continuation of the old Swedish tradition.

Foreign connections were intensified through the German wars of Gustav Adolf II, and by his successors, Kristina and Karl Gustav X, when Sweden, through her victories on the Continent, became one of the great powers of Europe. Those who had the means sent their sons to Dutch universities, especially Leyden, and those who wished to prepare themselves for a military career entered the service of William of Orange or of the French generals. Young craftsmen, particularly silversmiths, visited the south German cities, chiefly Augsburg and Nuremberg. At the same time, vast fortunes and art treasures found their way to Sweden, which led to a relatively rich art of baroque character. Ehrenstrahl and his school painted pompous portraits of the important people of the times, and the two architects, Nichodemus Tessin, father and son, built palaces which, in sheer grandeur, could measure up to the foreign prototypes. The younger Tessin's masterpiece was the new royal palace in Stockholm, built to replace the medieval castle that burned in 1697. During Karl XII's ruinous wars, which caused Sweden to lose its position as a great power, the work on the palace had to be discontinued. When the building was resumed after the war, Swedish art experienced a renascence, partly due to closer contact with France. French artists and craftsmen came to Sweden, and young Swedish painters traveled to Paris to study. Several of them, such as Hall, the miniaturist, and

Lavreince, remained in France most of the time and, therefore, can be connected with French art history as well as Swedish. Hence it is natural that, under such conditions, much of seventeenth-century Swedish art is reminiscent of French art of the same period. At the same time it has, as the exhibition shows, a northern quality: a feeling of austerity, aloofness, sometimes even of melancholy. Such painters as Pilo, Roslin, Martin, and several others were influential to a much greater degree than one can imagine from seeing merely one or two pieces of their work.

The richest art period was during the time of King Gustav III (1771-92). One



MARCHIONESS DE NEUBOURG-CROMIÈRE
Oil Painting by Alexander Roslin (1718-93)

of Sweden's greatest artists was not a painter but a sculptor, Johan Tobias Sergel. Educated in Rome, he sought his ideal in the classical arts, but he showed a skillful initiative in combining this with an exceptionally strong and sensuous form. He had also a rich sense of humor that came to its full expression in his ink drawings, some of which are included in the exhibition. Included also are portrait medallions of the two men who, in addition to

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Sergel, were the foremost figures of Swedish culture, King Gustav III and the great bard, Carl Michael Bellman, whose songs still live and are sung in Sweden.

After this golden age came the sober commonplaces of the first half of the eighteenth century. Sweden had at that time a great many mediocre artists who studied conscientiously and methodically in Rome and Germany. In the middle of the century the German city of Düsseldorf became an art center for Scandinavians. There they began to interest themselves in their own country's unique and picturesque folk life, but, since their work was for the most part studio painting, it often appears stilted. Others interested themselves in more imposing historical painting and produced enormous canvases which attained a vast, quickly waning, popularity.

Again Swedish art attained a vigor which, in many respects, was reminiscent of the golden age of the seventeenth century. Impressionism opened

new vistas and was accepted by the younger generation with overwhelming enthusiasm. Many of the young Swedish painters found their way to Paris, where they lived, poor and struggling, in Montmartre. In summer time they painted in the French rural districts. When they returned to Sweden, their art acquired a more definite character because their individual interests opened up in varying directions. Some died young, others were completely forgotten, and still others gained honor and renown. The three best known are Anders Zorn, Bruno Lilje fors, and Carl Larsson. Zorn could be called a great virtuoso in painting. He was a brilliant draftsman, a painter of vitality, and in his best portraits, such as that of the French actor, Coquelin Cabet, he reaches undisputed mastery. One of his great paintings is the portrait of Andrew Carnegie in the permanent collection of the Carnegie Institute. As an etcher, Zorn is undoubtedly one of the greatest. Lilje fors has devoted himself entirely to painting the wild life of the Swedish



HAWK AND BLACK COCK
Oil Painting by Bruno Lilje fors (Born 1860)

woods and moors. Few have listened as he to the voice of nature, and in his best works he has achieved a monumental and decorative effect. But no Swedish painter has been so beloved as Carl Larsson. In his youth, when he had to struggle against poverty and want, he illustrated books and painted airy water colors, reminiscent of France. Later he settled in Dalarna and painted mainly his own family and himself. From this period his art shows a perpetual playfulness and sunny humor.

Certain other painters belonged to this reactionary group, one of the most promising of whom was Ernst Josephson; some of the others are Prince Eugen, a distinguished landscape painter; Karl Nordstrom; and Richard Bergh; Gustav Rydberg, who painted daylight over the Scania plains; and Carl Wilhelmson, who painted weather-beaten men and women. Somewhat younger is the sculptor, Carl Milles, who is to art in this century what Sergel was in the seventeenth century. He has worked for some years in America, and, for that reason, is better known here than other Swedish artists.

The exhibition includes examples of the artistic production which, for hundreds of years, has developed in the Swedish countryside among the peasants, an art that has always been decorative and rich in form and tradition. Nothing, however, has been included of the industrial art, which has, during the past few decades, brought Sweden a certain renown abroad. That belongs to the present, and the art being shown is intended to reveal Sweden's contribution in the past. Since the year 1900, when the exhibit ends, there has been an interesting development, particularly in the building and industrial art fields.

It is not intended that this exhibition shall boast in any way of the results of the Swedish art spirit. We are fully conscious of the fact that our art cannot equal, in many respects, what other countries have produced, but it has created much that is good, much that



DANCE AT GOPSMOR

Oil Painting by Anders Zorn (1860-1920)

can help foreigners to better understand our country and people. Particularly in recent years, Sweden has enjoyed much friendliness, understanding, and appreciation on the part of America. To a great extent, our art exhibition is a tribute of gratitude and, in its way, will help to tie more firmly this bond of friendship.

ANNUAL NATURE-STUDY CONTEST

THE fifth annual nature-study contest will be held at the Carnegie Museum on Saturday, May 21. All students from the fifth to the twelfth grades inclusive are invited to take part in the contest. Elementary students from the fifth to the eighth grades will be given fifty specimens to identify; and pupils of high schools, ninth to twelfth grades, must be able to recognize one hundred specimens. The material for the contest will be selected from the study list for the nature contest, which may be obtained, with entry blanks, from the Carnegie Institute.

ROME'S FIRST EMPEROR

A Review of "Augustus" by John Buchan (Houghton Mifflin Company)

JOHN BUCHAN, now Lord Tweedsmuir, Governor General of Canada, has written many books, two score of them perhaps, and in all his literary work he brings to his readers the attributes of a bright mind, a brilliant imagination, and a roving scholarship. In this study of Augustus, the first of the Roman emperors, we have the latest narrative of the foundation of the Roman empire, an institution that established the principles of a just system of law and order throughout a world which had heretofore been torn asunder by the ambitions of insignificant rulers and the nationalism of feeble communities, scattered without cohesion or neighborhood over the face of the earth.

Any accurate story of the building of the Roman Empire must as a matter of fact begin with Julius Caesar, and of this conqueror, declared by Shakespeare to be "the noblest man that ever lived in the tide of times," Mr. Buchan has amazingly little to say. But it was Caesar who conquered the world, although Augustus, his nephew, consolidated these victories and fastened upon all of them the authority of Rome.

It was Caesar who overthrew the powerful tribal rulers of Spain, France, and Belgium; and he accomplished his conquests by his courage as a soldier, his genius as a commander, and his creative energy as an engineer. In that great day when he overcame the Nervii, the most indomitable of his barbarian enemies, Caesar was himself beaten when the battle had gone half-way on the turbulent field. He had disposed his forces with the infantry in front, the cavalry behind these, and his archers on a rising ground at the rear; and he himself, being forbidden by law to risk his person in battle unless the fight appeared to be lost, beheld his seasoned troops driven back by the overwhelm-

ing numbers brought against him by Vercingetorix, his greatest foe. At that moment of defeat, Caesar took up his general's robe—Mark Antony, standing beside him, testified that it was "the first time ever Caesar put it on"—and calling on his reserved tenth legion for the last charge, he threw himself into the conflict, and ere the sun went down Vercingetorix was his prisoner, and the opposing Gauls were in a dismayed flight.

Caesar then invaded Britain, and began the occupation and upbuilding of that island, which his successors continued for four hundred years. He then passed over into Egypt, where he found that ancient kingdom torn asunder by a quarrel between young Ptolemy and his sister Cleopatra, both of whom were descended from pure Grecian blood. One evening, while Caesar was closeted with Ptolemy and had agreed to recognize the boy's sovereignty of Egypt, Cleopatra being supposedly afar off with an inconsiderable force at her command, a common sailor entered the room in the palace that had been assigned to the Roman general and presented him with a rug which, on being unrolled, was found to contain nothing less than Cleopatra herself. Ptolemy protested that his sister should not be received, but Caesar dismissed the young man in order that he might hear the story of the audacious girl; and before the night had passed, the mighty general had become the adoring slave of his alluring captive.

From Egypt he made further victorious inroads into Africa, and then passed over into Asia, where, after the battle at Zela, he addressed his three-worded letter to the Roman Senate, "Veni, vidi, vici"—I came, I saw, I conquered—wishing, he said, to astonish them with the brevity needed for a great fact.

In this manner Julius Caesar had left to his nephew and heir, Augustus, a world that was already conquered; and even here, after Antony had discredited himself at Rome, it was—and we say this in spite of Mr. Buchan's opinion to the contrary—it was Agrippa, who, after Caesar, was the greatest soldier of that age, whose supreme military genius brought all these once rebellious countries under the hegemony of Rome.

The man known in history as Augustus Caesar was born at Rome on September 23, 63 b.c. He was named Gaius Octavius Thurinus, and in the spring of the year 44 b.c. he came to Appellonia, in an old colony at Corinth, to attend the university there and complete an education which had had its fruitful beginning at Rome. His studies were cut short, however, by the greatest tragedy that ever happened in the history of human beings, for when he had been at Appellonia for but a few weeks, a letter bearing the fateful date, March 15, 44 b.c.—the ides of March!—came to him from his mother, telling him that the master of all the world had been assassinated on that day.

Augustus hastened to Rome, where he was received by the Senate as the heir of Julius. He learned there that Mark Antony was in command of the forces, that Antony had, from motives of policy, entertained the murderers at dinner, and then had made a speech in the forum that stirred the mob to such a fury that Brutus and Cassius had been compelled to fly to Asia, where they raised a powerful army.

Augustus, eager for a great revenge, joined himself with Antony, and the two commanders set forth with the veterans of Caesar's forces and gave battle to the conspirators at Philippi, in Asia Minor. In this action it is notable that while Antony defeated Cassius on the left wing, Augustus was himself driven into retreat by Brutus, on the right wing; and it was the soldiership of Antony, a sound pupil of Caesar's strategy and tactics, and not the merit of Augustus, that won this battle.

There was now a good deal of doubt as to whether the political powers at Rome would accept Augustus as their ruler. He was only twenty years old, and Mark Antony, a famous soldier, clearly aimed at the succession for himself. Augustus sought the friendship of Cicero, but the great orator was cold to his first approaches. In the hatred of Cicero for Antony, however, Augustus at last found the means to win Cicero as a friend. "I see clearly that he has brains and spirit," said Cicero, "and an excellent disposition if it only lasts." Maecenas, the wealthiest citizen of Rome, accepted him as the first in line, and Agrippa—already at twenty-one a general of note—bestowed on the young man a soldier's loyalty and devotion, which lasted until his death, thirty years later.

But Antony could not be ignored, and Augustus entered into a compact whereby the Roman world was divided into three parts among the triumvirs—Augustus, Antony, and Lepidus. This arrangement lasted until Antony, going to Egypt to become the master of that rich country, met the enchantress, and falling before her irresistible spirit, as Caesar had done before him, he pursued a course of life that carried him to his destruction at Actium.

With the death of Antony, matters proceeded smoothly for Augustus except among the German tribes; and he sent Varus into these northern territories to destroy all those who disputed his reign. Varus, however, was a third-rate commander, and he allowed himself and three legions to be surrounded in the German forests, where they were all slaughtered. This was the greatest disaster of the emperor's career, and when the appalling news was brought to him he paced up and down his chamber for days and nights, crying out, "Varus, Varus, give me back my legions!" When time had cooled his rage he sent other armies into Germany under Agrippa, and Germany was conquered.

But the greatest fame of Augustus is

beyond all doubt attached to his work as a law-giver, and the statutes which he devised are still the foundation of the law in all the Latin nations of today.

When we speak of the Roman Empire as it was formulated under Augustus, it is difficult to measure its extent other than by saying that Rome was the whole world and all the world was Rome. Wherever there was land or sea, that was Rome. Wherever the ocean spread its long arms, the land it grasped was Rome, and if you made a map of Rome you made a map of the known world. All ancient civilizations, all ancient empires, all that was Egypt, or Greece, all that was Europe, Asia, and Africa—all that was Rome.

In that great empire was preserved all that remained of the religion, laws, customs, languages, letters, arts, and sciences of all the nations of antiquity, and it was the consecrated task of the Romans to preserve these cultures of older civilizations as a common treasure of mankind and deliver them over to the nations which were to succeed Rome.

When, after enjoying her glorious power through long centuries, the Roman Empire fell, many new nations were formed out of the stupendous wreck, and it was the ancient treasure of learning saved by Rome which guided the first steps of these new states toward the forms of civilized life. A precious part of the language and

literature of Rome has been preserved even to our day, and by slow degrees the tongue of Latium was molded into the dialects of Italy, Spain, Portugal, and France. The Christian church clung pertinaciously to the old language and made it the tongue of her ritual. The

Latin tongue became the vehicle of all the learning of the time—the language of diplomacy, of law, and of government. Finally it was chosen as the language of education, and in the schools and universities of modern Europe the whole body of Latin literature was fostered into a second life, and acquired an influence upon the public mind, the effects of which we feel today in every part of the civilized world.

But the greatest glory of the Roman Empire was not reflected so much in her literature nor even in her triumphal wars, as in her permanent and indestructible institutions of law and government. The

Roman law possesses an intrinsic excellence which has made it the foundation of all legal study in Europe, and it is the model of almost all the codes of civil law now in force. Thus every one of us is benefited directly or indirectly by this rich legacy of Roman jurisprudence.

There was one fundamental principle in the philosophy of the Roman Empire which will account for its long life as the mistress of the world, and that was its devotion to the civil liberty of the individual. When there were political



CAESAR AUGUSTUS

From the statue in the Carnegie Institute

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evils to be corrected, it preferred reform to revolution. It respected the virtues of character but it gave no attention to the attainment of perfection through law, and in this policy its example has been followed by many modern states, and by all states who truly love liberty.

In searching the pages of Sir Thomas North's translation of Plutarch's life of Augustus, published in England in 1604, I have come upon a statement of the most startling and extraordinary significance. Speaking of international conditions at the beginning of the Christian era, Plutarch says this:

"Then all the provinces of the Roman Empire being at peace, Augustus shut up for the third time the temple of Janus; and the King of Kings, the Savior of the world, being born of a virgin in Judea, appearing amongst men, he shut up the oracles of all the pagan gods, as the oracle of Delphos among others was constrained to confess, and never spake afterwards. Wherewith Augustus, being astonished, caused a great altar to be set up in the capitol with an inscription, signifying that it was 'The Altar of the God First Born.'"

How did Plutarch come by this astounding information? How did it reach Augustus? Plutarch was born in the year 46 A.D., or about 13 years after the Crucifixion, and died in 120 A.D. at the age of 74. He might have learned the story from Paul when that apostle came to live in Rome. But Augustus was born 63 B.C., and died 14 A.D., at the age of 77, some 16 years before the ministry of Christ began. In what manner did the Roman emperor learn of the existence of the Savior, who was, at the time of the death of Augustus, a carpenter's apprentice in the remote provincial town of Nazareth? None of the twelve apostles had yet been chosen, and the Apostle Paul had not yet been converted from his avocation of fighting the wild beasts at Ephesus. Yet here is the direct and definite statement in Plutarch that Jesus the Christ, the Savior of the world, was born of a virgin in Judea, and was appearing

among men; and also that wars ceased at his birth, which is true, for the emperor had already established the Pax Romana—the peace of Rome—which endured for three hundred years. Mr. Buchan does not seem to have met with this disclosure in Plutarch, for he makes only a passing reference to the birth of Jesus as occurring in the reign of Augustus; and I do not find the statement in my own modern version of Plutarch; but none the less, there it is, the most important declaration in this first translation of the great biographer into the English language.

At the death of Augustus, his body was carried with great pomp into the field of Mars, where it was reduced to ashes, which they sealed up in his sepulchre, and the Senate placed him in rank with the gods, as they had done with Julius Caesar before him. And then, Plutarch says, "To make his honor yet greater, one Numerius Atticus, a senator, a man of great authority in Rome, was enticed by Livia, the widow of the emperor, who gave him five and twenty thousand crowns, to swear before all the people that he saw Augustus carried up into heaven."

S. H. C.

TECH'S RADIO WORK

With broadcasts on two Saturday afternoons, April 23 and 30, at 1:30 P.M. over WCAE and the Mutual Network, the Carnegie Tech student orchestra, under J. Vick O'Brien's direction, will conclude its 1938 series of network radio programs. Through the facilities of WCAE, the Tech orchestra has given seven half-hour programs over the Mutual network, three of which were also carried by thirty-five Canadian stations. These programs included a broadcast of excerpts from Schubert's Mass in E Flat Major by the orchestra and a chorus of eighty voices conducted by Frederick Dorian, three programs of chamber music, a program by the Women's Glee Club, and a program by the Men's Glee Club.

GIFT OF A GREAT MODERN PAINTING

Mrs. Albert C. Lehman Presents "The Studio" by Felice Carena to the Carnegie Institute as a Memorial to Albert C. Lehman

MRS. ALBERT C. LEHMAN has presented to the Carnegie Institute the painting, "The Studio," by Felice Carena, as a memorial to her husband, Albert C. Lehman.

It is particularly fitting that this painting should form a memorial to Mr. Lehman, for it was the very first picture to be awarded the Lehman Prize and Purchase Fund.

In 1929, in order to stimulate artists to send their most important canvases to Carnegie Internationals, Mr. Lehman offered to buy the best purchasable painting at its sales price, up to \$10,000, and to give a prize of \$2,000 to the artist. This was the most generous prize ever offered in the United States in connection with an exhibition of oil paintings, and it attracted the attention of painters throughout the world. The decision as to the best purchasable painting was to be left to the International jury of award; and the members for that year were André Dunoyer de Segonzac of France, Vivian Forbes of England, Wladyslaw Jarocki of Poland, and Charles Hopkinson, Leon Kroll, and Maurice Sterne of the United States. They awarded to "The Studio" the First Carnegie Prize and the Lehman Prize and Purchase Fund.

Homer Saint-Gaudens, Director of Fine Arts, who was chairman of the jury, wrote that never for a moment did there exist a question in the minds of

the jury as to the quality of this work which held leadership in the 1929 International. Mr. Saint-Gaudens' story of how he told Mr. Lehman of the award is worth repeating:

After the jury had finished their deliberations, late one afternoon, and we had walked over to Mr. Lehman's

apartment, our host nudged me into a corner to learn his fate.

"Your painting is by Carena," said I. "He is the leader of contemporary Italian art. It is the best result Carena ever produced, of an age-old subject seen with latter-day vision. The canvas is all of five feet high and ten feet long."

Mr. Lehman looked at the walls behind the chattering guests in his apartment, blinked in amused bewilderment, and chuckled:

"I fancy you will

have to hang the painting temporarily in your permanent collection."

We did.

Some months later I told this story to Carena in his studio in the art school in Florence. Then it was Carena's turn to smile; and smiling he brought forth three flower pictures, paintings of a size and quality that could well go in any private room.

"Perhaps your art patron might like one of these, as my gift," he suggested.

"Mr. Lehman will reach Florence



ALBERT C. LEHMAN



THE STUDIO BY FELICE CARENA

Presented to the Carnegie Institute by Mrs. Albert C. Lehman as a memorial to her husband

soon," I answered. "Why not let him do the picking?"

The matter was left in that shape; and when Mr. and Mrs. Lehman arrived at Florence the artist was gladdened by their acceptance of a small painting.

This tale of artist and man-of-means is dear to my plea that more than anything else art needs an increasingly intimate relationship between painter and layman.

Long before he had come into prominence in the art world as the donor of the Prize and Purchase Fund, Albert Lehman had begun to collect paintings and sculpture for the adornment of his own home. In 1928 he was elected a member of the Board of Trustees of the Carnegie Institute and, because of his interest in art, he was appointed a member of the Fine Arts Committee. He was also one of the subscribers to the Patrons Art Fund.

Albert Carl Lehman was born in Pittsburgh on October 14, 1878, the son of Moses Lehman, of Frankfurt, Germany, and Fanny Frank Lehman, of Baltimore. His preparatory education was received at the Stone School of Boston, and on graduating from Harvard in

1901, he immediately engaged in business in Pittsburgh. In 1906 he became associated with the Blaw-Knox Company, and in 1915 he was made president of this important steel fabricating firm, and later chairman of its board. He died on July 24, 1935.

The canvas, "The Studio," is five feet seven inches in height and ten feet five inches in width—large in size and grandiose in conception. Painted in 1927 and 1928, it was first exhibited at the Venetian Biennial in 1928 and the next year was sent to Pittsburgh for the Carnegie International. It is a complicated but well-developed composition involving many figures, with a reclining nude woman, the model, as the center of interest. In the rear, a little to the right of the model, the artist himself occupies a commanding place. At first glance the painting seems to portray an arranged studio tableau; the disinterestedness of the studio workers and idlers in what is going on seems to bear out the tableau idea; but the nice placement of the individual figures, their grouping, the sensuousness of the scene, and its rich coloration give life and vitality to the whole canvas. There is a static quality that is arresting and carries the impress of sincerity. The

painting is alive with associations, as if the artist had captured his studio, his model, and the visitors at a moment of rest and reflection and placed them on canvas for all time.

This work marks a definite stage in the evolution of the greatest of contemporary Italian artists. His early pictures, while aggressive in conception, were simple in composition and austere in manner; but when Carena returned to civil life after his service in the Great War, he became interested in compositions of full and wide masses. He attained his immediate goal in three canvases of Biblical scenes—"The Pilgrims of Emmaus," "Suzanna," and "The Sleeping Apostles." These gave him an opportunity to paint simple life in the open. Then came the large canvas, "Serenity," which was, in a measure, a forerunner of "Midday in Summer," purchased by the Carnegie Institute for its permanent collection in 1936. In "Serenity" Carena seemed for the moment to have achieved his final purpose, but in his desire to come closer to life, he produced the vast canvas, "The Studio," which marked an important development in his career. While he has gone on deepening the search pursued in "The Studio," it is for the future to decide whether this painting is not in truth the artist's masterpiece.

Felice Carena was born in Turin in 1880. His first teacher was Giacomo Grosso. A stipend received from the Italian Government in 1906 permitted him to remain in Rome for three years while pursuing his art studies. During the Great War he served in the Italian army, first as a soldier, and later as an artillery officer. At present he is a teacher of art at the Academy of Florence.

Carena works in the best tradition of the early Italian masters, but with an originality of conception and technique that is his own and of his own times. He has never been satisfied with his achievements, but constantly studies new ways and new possibilities in his art, with the result that his painting has

shown a development from the romantic through the classic to his present healthy modernism. He has long since received official and artistic acknowledgment in Europe, particularly in his native Italy. In 1926 he had a one-man show in the Venetian Biennial; his paintings have been purchased by the Italian Government, and by galleries in Rome and Florence; he is also represented in all the more important museums; and, in recognition of his ability as an artist, he has been made a member of the Royal Italian Academy.

TECH'S ANNUAL OPEN HOUSE

Music by the Kiltie Band, models created for flood-control research, a lie detector, a fashion show of the latest styles by student designers on student models, short plays, vocal and instrumental recitals, mounted models showing kinematic motion, and a model home are but a few of the high lights of the Carnegie Institute of Technology's open house this year.

This annual event will be held for the thirty-second time—this year on April 29—with doors thrown wide to Pittsburghers who may wish to see the inner workings of the schools that make up the city's technical-education center. While the exhibition will show, for the most part, students engaged in their usual class studies, many special displays, such as those mentioned above, have been planned for the occasion in order that visitors may observe the many interesting fields of training that are offered by the institution.

The evening program will begin at 7:00 o'clock with a dress parade on the campus by the Reserve Officers Training Corps, and at 7:30 the buildings will be opened.

In addition to the evening exhibition, there will be a special show during the afternoon hours for the junior and senior students of the high schools of the district.

BEHIND THE SCENES WITH SCHOLASTIC AWARDS

By GLADYS L. SCHMITT

Scholastic Magazine



Cindy Court

ON May 2 the Fine Arts galleries of the Carnegie Institute will present to the public an exhibition that has become a traditional part of the art calendar of Pittsburgh. These galleries will contain about nine

hundred pieces of creative work drawn from high-school classrooms in all parts of the country and assembled here for the Eleventh Annual High School Exhibition of Arts and Crafts, sponsored by Scholastic, the American High School Weekly Magazine.

The splendid collection of pictures, textiles, art-metal work, pottery, wood sculpture, statuettes, posters, mechanical drawings, pencil sketches, and designs that will fill three galleries on the night of the opening represent only a fraction of the student productions that have been pouring into the city since February 1. The average number of entries in these yearly Scholastic art competitions is ten thousand. From the magnificent modern technical schools of the country and from the smallest one-room schools in the outposts of our cultural development, the packages come: some carefully marked and wrapped by teachers who know their value and are almost as tense as the students about the results; some so lightly packed that it is a miracle that they should have passed safely through the mails—crude, stiff little sketches made in communities where an art department is an unheard-of luxury, where only a genius could give shape to his

inner abilities without guidance and the proper media. On March 19, the closing date, ten thousand packages were taken from Scholastic's Pittsburgh office to the hospitable galleries of the Carnegie Institute. The following weeks have been devoted to unpacking and cataloguing the work, judging it, awarding cash prizes, art materials, and scholarships to the winners, and deciding which pieces are most worthy for presentation to the public in the annual arts and crafts exhibition.

Those who walk through the galleries on the night of the opening will see only the finished product—and may not realize how much labor and consideration lie behind this showing. Thirteen years ago, when the first

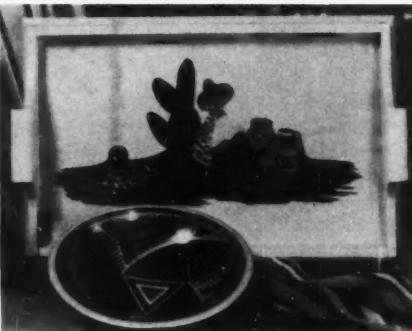


NEW YEAR'S EVE

By FLORENCE MATSEE (Seattle)
Water Color Division

Scholastic art contest was held, only a few people and a few hours were needed for judging the pictures and deciding which of them would be exhibited. For only one high-school picture was "open to the public" in those days; and even that one never found its way into an art gallery; it was merely reproduced on the front cover of Scholastic magazine. But now, in its fourteenth year, the Awards is a different and far more weighty matter. One preliminary and one final jury, and a staff of ten workers, expert in the technical side of organizing this great confusion of student work, were necessary before one scholarship could be awarded, before any picture could be marked with the hoped-for first-prize designation in the catalogue.

Elmer Stephan and Mayna Eastman, of the Pittsburgh Public Schools, together with Amie Doucette of Edinboro State Teachers College, and Russel T. Hyde, of the Carnegie Institute of Technology, served as the preliminary jury, which went through the mass of art work critically for the first time and eliminated more than half of it. This year, as in all other years, they were impressed with the vast difference between work coming from the great urban



ENTRIES IN THE CRAFTS DIVISION



THE WASHWOMAN
By CATHERINE WILLETT (Birmingham)
Pencil Division

high schools and work coming from educational outposts. Scholastic made an effort this year to give its prizes with some consideration for this difference. Formerly all students have entered the Awards on equal terms. Those privileged to

major in art to

technical high schools—sometimes spending two or three hours a day in the studios—have certainly had a telling advantage over the great majority of students who have been offered only a few hours of art instruction each week. Teachers in technical and trade schools were the first to call Scholastic's attention to this disparity. As a result of their suggestions, a committee of educators proposed that Scholastic limit the number of cash prizes to be received in any single school, and this ruling was adopted. Visitors in the galleries, however, will readily see that Cass and East Technical High Schools of Detroit still dominate the exhibition, and will realize that the sole hope for absolute equality in distributing the Awards lies in another hope: that adequate art instruction will finally be the heritage of every high-school student in America.

The preliminary jury spent two days in the huge task of reducing ten thousand entries to

THE CARNEGIE MAGAZINE

less than five thousand. Before the gentlemen of the final jury arrived on Monday morning, April 4, the entire group of unrejected art work was arranged in an orderly fashion; and every inch of the three galleries was crowded with the remaining pieces.

Clyde Singer, of Malvern, Ohio, was the newest and youngest member serving on the final jury this year. Maurice R. Robinson, editor of *Scholastic* and sponsor of the Awards, was in search of the youngest American artist whose work had been shown in the International Exhibition last fall. John O'Connor, of the Carnegie Institute, recommended Mr. Singer, who was recently awarded the Saltus Medal of Merit and the Hallgarten Prize, and who has been voted "one of the ten most promising young American artists."

Three charter members who served on the first *Scholastic* Art Awards jury took their accustomed places again this year: Andrey Avinoff, Director of Carnegie Museum; C. Valentine Kirby, Director of Art Instruction for Pennsylvania; and Royal Farnum, of the Rhode Island School of Design. All other members of the final jury had given their services in judging the Annual High School Arts and Crafts Exhibit in at least one other year: Norman Rice, of the Art Institute of Chicago; James C. Boudreau, of Pratt Institute, Brooklyn; and W. A. Read, of the Carnegie Institute of Technology. Charles Faldit, of Benton and Bowles, and Walter Geohegan, of Calkins and Holden, gave their practical and expert consideration to the entire ad-art section of the Awards.

A separate jury devoted its time to the sculpture and crafts division. Frederic C. Clayter, of the Carnegie



PORTRAIT OF MY FATHER

BY DEAN ELLIS (Cleveland)
Oil Painting Division

Institute of Technology; Charles Bradley Warren, of Ben Avon; and Frank Aretz and Frederick Bigger, both of Pittsburgh, walked up and down beside the long tables laden with an exquisite and various collection of colorful pottery, delicate or massive jewelry, statuettes, clocks, candlesticks, and boxes in wood and in metal.

The judging is never completed in one day. It is a careful and lengthy procedure. There are long periods of thoughtful silence; there are brief arguments and long discussions; it is evident that the gentlemen of the Awards jury consider the student work before them with all the gravity which it deserves. A picture is seldom awarded a prize or an honorable mention on a single and



BY CHESTER KENDZIERSKI
(Cleveland)
Sculpture Division

THE CARNEGIE MAGAZINE

spontaneous vote. The voting often begins with a deadlock, and Mr. Robinson finds it necessary to call for votes again and again before the decisions become clear-cut and final.

Nineteen scholarships, paying tuition to the country's best art schools, were awarded this year. Scholarships go to art students who are high-school seniors, and who show an outstanding ability in several divisions of art. Versatility is an absolute requirement with the judges; and any student applying for a scholarship sends a portfolio containing enough art work to show that he has mastered thoroughly the basic branches of creative art. All prizes and scholarships will be announced on May 2, when the show opens and when the Student Achievement Number of *Scholastic* will be published, containing a catalogue of the art exhibition, reproductions of many of the pictures and crafts objects in the show, and the best poetry and prose submitted to an equally large division of *Scholastic* Awards—the Fourteenth Annual High School Competition in Creative Literature. A Second Annual Awards for Creative Student Work in Musical Com-

position is also being held this year.

We suggest to visitors that they do not miss the textile section. There are two masterpieces in hand-woven rugs and one cotton bedspread covered with a design in oils that are worthy of long consideration. The crafts division boasts an exquisite set of plastic checkers and metal checkerboard. The mechanical drawing division, judged by H. M. McCulley, of the Carnegie Institute of Technology; James R. Glenn, of the Board of Public Education of Pittsburgh; and Charles E. Lawrence, of Peabody High School, drew an unusual number of student designs, remarkable for understanding and skill.

Pittsburgh schools will be well represented on the list of winners this year. Connelley Trade School sent the usual splendid collection of ad-art work and contributed richly to a new division of *Scholastic* Awards: designs for packages and wrappers. Students in Pittsburgh and its vicinity won seven prizes and seventeen honorable mentions. Over one hundred pieces of creative art work made in the schools of Pittsburgh are to be hung in the exhibition.

The distinguished group of men who served on the jury remarked on several occasions that Pittsburgh was fortunate to have such a show, and to be able to see it in its entirety. Year after year, it serves as a landmark witnessing how far education is going in its service to the gifted child and in its ability to teach the less gifted ones an intimate appreciation of the pleasures and profits of artistic occupations. Those who visit the Carnegie Institute galleries during the showing will certainly be impressed with the superiority of these young artists. Many will remark that there is a certain freshness and originality here that is to be found in no other art exhibition. And many will be glad that, even though young people in the rest of the world are already involved in the heavinesses of war and starvation, it is still possible for young natures to expand peacefully and young talents to prosper richly in modern America.



THE TOILER

By DOUGLAS CONGER (Chico, California)
Print Division



THE GARDEN OF GOLD



PERHAPS it is not too much of a stretch of the imagination to say that the school children of Pittsburgh are the richest product that can be grown in the Garden of Gold from money planted in that fruitful soil. It was not always so. In the first years of the Carnegie Institute there was no provision for the objective teaching of children in the arts and sciences. The paintings were hung on the wall, and the museum objects were displayed in a striking manner in the cases. There they were, and the grown-up people were most cordially welcomed to behold them and to form their own interpretations of them; but the children came only in small numbers, and when they came they often gazed with lack-luster eyes upon things which needed only a knowing voice to take on the instant spirit of life.

And then some experiments were made in the instruction of childhood. But the young visitors had learned their first lessons from books, and it was a question whether the oral interpretations of these objective collections would hold their attention. The first trial of an invited class was made in the Hall of Architecture, where they found a visible chapter on the art of building from the most ancient relic of Chaldean civilization down to the end of the Renaissance. The story, with a few words added, unfolded itself, age upon age, and the youthful guests were agape with fascinated interest. When they repeated at home what they could remember of their enchanted visit, their parents came, and brought with them a new problem—the problem of Adult Education. And just then the Carnegie Institute grasped its new mission—objective education for young and old.

The next visits of a rapidly expanding list of classes came from day to day, and a telephone schedule of hours was es-

tablished. From architecture the classes entered the Hall of Sculpture, where casts of the greatest of the world's treasures are shown; and then they heard about those mighty dinosaurs whose tread once shook the earth; the butterflies, the birds, the African big game—always someone to tell the story and brighten the intelligence of these new hearers. And at last the picture galleries, where they were shown what constitutes painting, in line, drawing, composition, and the blending of color on the canvas; and why a picture is good, or why it is not good. And finally came the formation of a special class, now numbering about eight hundred children, around eight to twelve years old, who meet every Saturday morning and are taught how to draw, paint, and make pictures.

I have just been reading the autobiography of Dame Laura Knight, the greatest of England's woman painters, and she, whose childhood always felt the pinch of poverty, learned her rich art in a class which must have been very like the Saturday morning class here.

Well, the enthusiasm of all this work broke through the walls of the Carnegie Institute and carried itself into the alert ears of the Board of Public Education; and those able and sympathetic directors looked in upon the program, and found it good, and straightway voted a helpful appropriation of \$15,000 a year for the support and furtherance of this work; and that brings us to the end of this story, for this annual sum has just been completed in monthly installments.

It will be interesting to add that other schools outside Pittsburgh send their children to the Carnegie Institute for these personally conducted reviews; and almost every day the busses bring them from as far away as Johnstown, Cumberland, and even Youngstown.



SCHOOL CHILDREN AT THE PARTHENON

The attendance of students in these receptions, running from the primary school to the university classes, now reaches well above one hundred thousand a year. And that's that!

And now for the Carnegie Tech collection toward the \$4,000,000—\$8,000,000 fund. Francis Keally, a successful architect of Tech's 1912 class, sends \$200 through the Alumni Fund; and the Association of Iron and Steel Engineers have contributed \$1,000; and these two gifts, totaling \$1,200, are worth \$3,600 through the arrangement whereby the Carnegie Corporation of New York gives two dollars for every one thus subscribed.

All these contributions noted above, added to the total sums acknowledged in the Garden of Gold for March, brings the total of cash gifts to the work of the entire institution since the **CARNEGIE MAGAZINE**'s inauguration in April, 1927, to the following amounts: the Carnegie Institute, \$1,235,755.99; the Carnegie Institute of Technology,

\$1,487,417.59; and \$21,822.50 for the Carnegie Library of Pittsburgh, making a grand total of \$2,744,996.08. We should reach our \$3,000,000 figure during this year. And let us not fail to remember this objective in making our wills.

EARLY WESTERN PENNSYLVANIA HOUSES

Prints from the original negatives of the pictures of old buildings of this region, published in the "Early Architecture of Western Pennsylvania" and presented to the Carnegie Library of Pittsburgh with other source material by the Buhl Foundation and the Pittsburgh Chapter of the American Institute of Architects, may be ordered from the Art Reference Room of the Library. These pictures were taken in the course of compiling the source material for the Western Pennsylvania Architectural Survey. The Survey was made possible by a grant from the Buhl Foundation, and was the subject of an article in the **CARNEGIE MAGAZINE** for March. The original negatives themselves, being invaluable, are filed at the Library for safekeeping and may not be removed by any individual, but they may be consulted for order purposes and copies acquired through the Library in any quantity at the cost of production and messenger service.

SERIOUS READING TAKES THE LEAD

BY RUTH V. SIGMAN

Librarian in Charge, Central Lending Department, Carnegie Library



WHAT better place to study the facts and trends of to-day's social and economic history than the lending department of a public library! Here is a cross section of life. Here are all types of people.

A glance at the titles of new books added to the Carnegie Library of Pittsburgh month by month will give the observer and student a fair start, a list that might include: "Two Wars and More to Come," "Japan Defies the World," "Counter Attack in Spain," "The Criminals We Deserve," "Folklore of Capitalism," "New Frontiers of the Mind," "Goliath; the March of Fascism," and "Men Who Have Made Labor." And further progress can be made in our social study by observing the people who come to the Library to read these and many other books. In this group we find the young and the old; members of the intelligentsia, the uneducated, and the underprivileged classes; the business man, the worker, the student, and the housewife. Their problems, struggles, and desires are all revealed in the questions they ask and the books they read. Their requests for information relate to civil liberties, vocabulary building, commercial photography, subsistence farming, forum conducting, civil service examinations, child training, community chests, surgical nursing, modern locomotives, and countless other subjects. All this is just part of the day's work at the Library, but it reflects what is going on in the world.

Book-review magazines and book reviewers, both on the radio and on the platform, have made people more book conscious, and the registration figures of 1937 would indicate that people have also been more library conscious, for there was an increase of 786 in the number of new adult borrowers last year.

A few years ago when unemployment was at its height, people came to the Library in great numbers for reading material to occupy their time and minds. They were satisfied with books to amuse and divert them and asked for so little reading guidance that much of a librarian's time was spent in the mere routine of lending books.

But the awakening of readers to the possibilities of adult education in a more intensive use of libraries and books brought with it a consequent increase in the demands for information and advice. A growing emphasis, therefore, on advisory service and personal contact with borrowers has been noted not only at the central Carnegie Library but in the branches as well. These branch libraries were formerly concerned chiefly with recreational reading but, during more recent years, the increased demand for the informative type of books has so changed the character of their work that it now parallels that of the main Library, and they have sent out a plea for more reference and technical books.

The gradual extension of an educational program to include all classes and ages of people has made the book selection for the entire Library system, regardless of the size of the branch or the kind of neighborhood served, practically uniform. South Side, Schenley Farms, and Wylie Avenue district borrowers are now reading the same type of books. And those books no longer



A PROCESS IN THE REBINDING OF BOOKS THAT IS DONE BY HAND

belong almost entirely to the fiction class. Serious reading takes the lead throughout the Library system, for there is a continuous growth in the use of nonfiction. In 1920 nonfiction comprised 35 per cent of the books borrowed by adults; it is now 52 per cent, indicating that we have lost many of the avid fiction readers. Some of these have no doubt been attracted to the lending libraries and book collections at the corner drug stores; others who formerly read only novels have been including nonfiction in their reading program; in many cases we have watched the gradual change from a choice of all novels to one that includes some non-fiction.

This gradual increase in the use of nonfiction brings a fear to some librarians that the Library may become so exclusively an information bureau and dispenser of practical education that it will lose its cultural and inspirational value. As long, however, as borrowers continue to read books of biography, travel, and fine arts, there would seem to be little danger that the Library will become an institution where only statistics and information are given out. This danger is minimized in the Carnegie Library because of the open shelves, where readers may browse and choose at will among the most readable titles of all classes of non-fiction.

The decreasing use of fiction is, of course, partly attributable to a smaller supply of novels. Even before the days of depression budgets, it was realized that the Library could not do justice to more serious readers if it encouraged extensive borrowing of light novels. Not only the cost of these novels was involved, but the routine of cataloguing, lending, and rebinding them became so great that it called for a constantly increasing staff. For several years the selection of fiction has been limited to one hundred of the 3,300 or more novels that are published each year in the United States and Great Britain. A few light novels are included in the Library's selection, but most of them



USING THE CATALOGUE IN THE CENTRAL LENDING DIVISION

are chosen because of literary merit or the importance of the theme.

We have had no "Gone with the Wind" in 1937, but many more good titles of fiction are being published, the kind of books in which the general reader delights, good stories, well written, many of them worth reading again. Some of these new titles include "The American Dream," by Foster; "Northwest Passage," by Roberts; "The Citadel," by Cronin; and "Wind from the Mountains," by Gulbrasson.

The increased interest in reading, whether for recreation, information, or broader enlightenment, followed by a wider use of books, has made such heavy demands on the Library's collec-

THE CARNEGIE MAGAZINE

tions that many readers complain of the wholly inadequate supply.

The selection of books for purchase from the mass of print that comes from the publishers' presses is a task to which the Library staff brings its skill in book evaluation and its knowledge of the interests of readers. That the selection is well done is shown by frequent checks of the lists of the "best books" as they are chosen by experts in various fields. Invariably, these checks reveal that the Library has purchased virtually all the books that are included in such lists. The difficulty lies in the fact that the Library is able to buy so few copies of each new book; these new books are always in the hands of borrowers and only the older ones remain on the shelves.

Photography is a current hobby, one might almost say a craze. During 1937 the Library bought twenty-two new books on photography, but it could purchase only ninety copies. When divided among the main Library and thirteen branch libraries these ninety books were negligible compared with the demand from the entire city. In the same way thirty new garden titles were bought in 1937—a creditable number for gardening, which is of perennial interest—but with only one hundred and eleven copies for the entire city, gardeners complain that they can never find a new book.

The Library made its only extension of service during 1937 by co-operating with the Pittsburgh Board of Education in its policy to promote adult education and secure a wider use of school buildings. In November the school libraries of Taylor Allardice and Perry high schools were opened to the adult public three evenings a week from

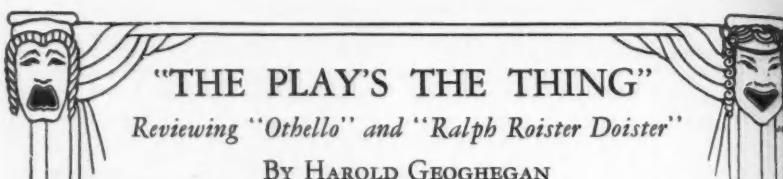
7:00 to 9:30 o'clock, the Board of Education providing librarians, and the Library supplying the book collections. It is too soon to make a final report upon the response of the communities to this neighborhood service.

During the year special attention was focussed upon two groups: a list that included books on all phases of child training was distributed to fifteen thousand parents through Parent-Teachers meetings; and a list of books dealing with the sale, appraisement, and management of property was sent to all real-estate dealers. The resulting demand for these books was notably high throughout the city.

The Boys and Girls Department, like the Adult, has found an increased demand for personal help from the librarians, a demand which is far beyond the staff's ability to cover. Story hours, collections of books in classrooms in parochial and public schools throughout the city limits, and the Library's other activities with children, inside and outside the building, are so varied and interesting that they must be left to a later article by a children's librarian.



SCHOOLS DEPARTMENT SENDING OUT BOOKS
TO PITTSBURGH SCHOOL LIBRARIES



"THE PLAY'S THE THING"

Reviewing "Othello" and "Ralph Roister Doister"

BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



SHAKESPEAREAN criticism seems to be agreed that "Othello" ranks with the three or four greatest of Shakespeare's plays; indeed, a surprisingly large number of critics give it the first place of all. Malone thought it "perhaps the most perfect of all his works"; Coleridge and Dr. Johnson and Dowden rank it almost as high; it was apparently Wordsworth's favorite—"The gentle lady married to the Moor"—and Macaulay, going further than any of the others, calls it "perhaps the greatest work in the world!"

Garrick, Kean, Booth, and Salvini, in fact all the great actors from Richard Burbage—who created the part—have been seen as Othello.

Shakespeare was fortunate, I trow,
That such an actor had.
If we had but his equal now,
For one I should be glad.

sings the anonymous author of the old ballad of "Othello." I, too, should be glad, for in about forty years of pretty steady play-going, I have not chanced to see a great Othello nor even a really satisfactory one. Yet the list of my Othellos includes some great names. Indeed, if I try to imagine an actor in the part, the names that come most readily to my memory are those of Slezak and Martinelli in Verdi's opera,

*Note: It was my good fortune to see Edwin Booth as Othello, and again as Iago to Salvini's Othello; and I cannot imagine that even the tradition of Burbage surpassed Booth's art. In the performance with Salvini we had an added interest in the fact that the Italian tragedian spoke his lines entirely in Italian while Booth and the supporting company used English. I remember Lawrence Barrett also as a great Othello. THE EDITOR.

which, I suppose, cannot be counted strictly as Shakespeare at all.*

Perhaps a broader, simpler, more operatic treatment is what the character, as an acting part, needs. Othello is not a complicated part, holding a variety of interpretations like Hamlet or Macbeth; it is a mistake to load it with subtleties which are not there. As Doctor Johnson so finely says, his leading characteristic is a "fiery openness." He is the simple, primitive, barbarian, quite helpless in the toils that the super-subtle Venetians have spread for him, and "perplexed in the extreme." What the actor of Othello chiefly needs is a noble presence, a fine voice, and, above all, a knowledge of how to speak—I had almost written sing—the magnificent verse that Shakespeare has put into his mouth. The "round unvarnished tale" that Othello delivers to the senators in the first act is a splendidly picturesque narrative poem and should be delivered as such. It is absurd to try to make it "conversational" by having Othello dodge about among the senators, chattily addressing a few lines, now to one, now to another. The lovely farewell to arms in the third act and the still lovelier "Put out the light, and then put out the light" in the fifth are heart-breaking lyrics. To perk them up with bits of "business" is merely to spoil their effect.

In the present production of "Othello" not much attention seems to have been paid by anybody to the effective speaking of verse. In this respect it differs little from most of the recent

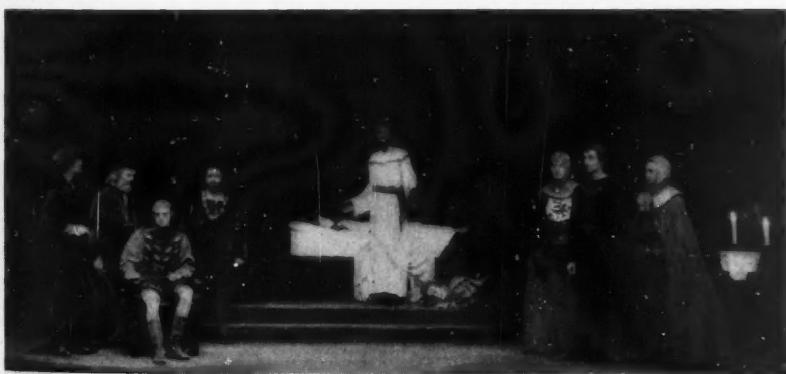
revivals of Shakespeare. The old-style Shakespearean actor was undoubtedly often pompous and rhetorical, but, at any rate, when he came to the purple passages, he gave them for all they were worth, and did not try to avoid them. Too often the modern actor, in his desire to escape theatricality and to give a greater naturalness to his performance, seems to attempt to speak the verse, as far as it is possible, as if it were prose. Some of Shakespeare's great parts—Hamlet, for instance—can survive this treatment, but Othello's rich, luxuriant language is as much part of his character as his jealousy.

The young actor who took the part of the Moor in the Little Theater performance was no more my ideal of the part than any of the six or eight other Othellos whom I have seen. Of course he was overweighted by the part—what actor of his age would not be! But his performance was thoughtful and well considered, and he had a fine resonant voice and looked impressive in his Oriental robes. The strain of playing this exhausting part at all the performances must have been considerable.

Iago, curiously enough, seems to be an easier part to play than Othello. In reading the play, he often seems a puzzling character, and there has been an immense amount of controversy over

his special brand of villainy. We had two Iagos. The first gave a good performance and was especially effective in the scenes in which he plants his evil insinuations in Othello's mind. The second Iago's performance was a competent one, too. Neither of them suggested in the least the bluff, honest, good-heart-beneath-a-rough-exterior which was surely the way in which the other characters in "Othello" are supposed to imagine him. He gives himself away to the audience in his soliloquies, but not to his fellows.

The best performance in either cast was that of the Desdemona. Possibly the part is an easy one. It is certainly much less exacting than that of Othello or Iago. The manner of speaking the verse affects it less, as Shakespeare rarely gives his great poetic passages to his women. Both actresses had the initial advantages of youth and good looks, but in addition they showed a nice appreciation of the simplicity and directness of the character, and avoided the rather terrible playfulness with which some older actresses have seen fit to endow the part. Number 1 had a remarkable grace of movement, and I liked the gentle gravity of Number 2 in the earlier scenes. The excellent part of Emilia—that "masterpiece in the Flemish style"—was given a hearty, vigorous interpretation by one of its



SCENE FROM "OTHELLO"—STUDENT PLAYERS

actresses. One of the Cassios was much better than the other, but neither of them quite did justice to that pleasant fellow. Of the other characters, I retain merely a confused memory of beards and long gowns.

The settings were good to look at and cleverly devised to give the impression of different localities, while at the same time permitting the scenes to be played without intermission. The costumes, inspired by Carpaccio, were handsome.

* * *

I cannot conclude my report on the doings in the Little Theater in March without mentioning a very jolly performance of the "first English comedy," "Ralph Roister Doister." I was surprised to find that this famous old play—the interest of which I had always supposed was mainly archeological—was still very much alive. While it is a masterpiece of awkward construction and extremely repetitious—its author goes on the principle that "what I tell you three times is true!"—there is in it a real feeling for comedy, much excellent dialogue, and the doggerel rhymes have a fine salty savor. More surprising still was the acutely observed characterization of some of the personages. Dame Christian Custance, for instance, is not merely the colorless heroine of the early comedies, but a pleasant, forthright, quite humorless, capable mistress of an English household—a real character. The two chief parts, while more conventionally treated, are far from being just English adaptations of their prototypes in the Plautus comedy from which they are presumably derived.

Under the direction of DeLisle Crawford we were given a brisk and merry performance of the old play. Mr. Crawford had evidently studied his text with attention and sympathy. I don't think old Schoolmaster Udall could have been given a fairer deal. My only criticism is that Mr. Crawford was too respectful of his author's text; I could have forgiven him if he

had shortened it by half an hour.

In certain cases the acting was too reminiscent of the custard-pie school of comedy for my taste: if the actors had not tried so hard to be funny, they might have been funnier. Matthew Merygreek, the parasite, however, was skilfully played with a nice light touch, and Dame Custance understood her role, although I think a lady of her determined character would have put a little more action into the great battle scene at the end. I liked the Tristram Trustie, that kindly old gentleman who is anxious to help his fair neighbor, but does not want to miss the chance of witnessing a really exciting row.

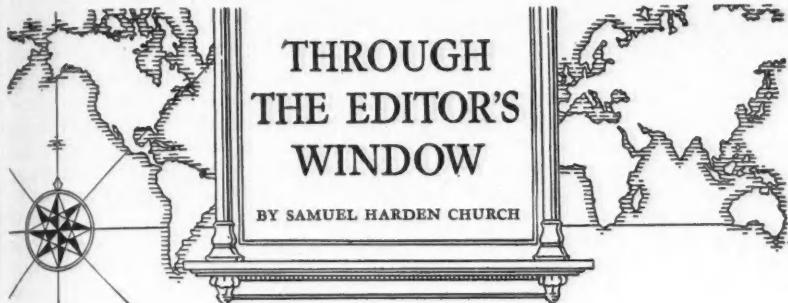
ADULT EDUCATION CONFERENCE

WITH the Pittsburgh Council on Adult Education as host, the second Ohio Valley Regional Conference on Adult Education will be held in Pittsburgh from April 21 to 23, with several thousand delegates in attendance. The Hotel Schenley will be headquarters for the meetings, in which an impressive group of speakers and leaders will take part. Several conferences on library work will be held in the Carnegie Library, where adult education has always been strongly emphasized. Within the last few years the Library staff has included a Reader's Counselor, Charles W. Mason, who supplements the work of the other departments by individual attention to the reader's needs.

STEPS TOWARD PEACE

The day is coming when kindred institutions shall prevail in all the nations of our race, that which proved advantageous in one being promptly adopted by all the others. Thus shall be laid the foundations of a lasting and beneficent imperialism of race, whose influence in the councils of the world, always pleading for peaceful arbitration of disputes, will lead to the reign of peace and the brotherhood of man.

—ANDREW CARNEGIE



THROUGH THE EDITOR'S WINDOW

BY SAMUEL HARDEN CHURCH

THE FIRST LADY AND THE CRITICS

IN Mrs. Roosevelt's gentle controversy with two of the dramatic critics of New York's newspapers, I find myself siding with the lady. The incident seems to shape itself up somewhat like this:

Mrs. Roosevelt attended the performance of a play in New York and liked it all the way through. The story and its acting gave her just that feeling of pleasure which we all seek in our attendance at the theater; and moreover her one thousand or more companions of the evening gave their own manifest evidence of enjoying the piece. But the next morning these two critics condemned the play, and on the following Saturday night it closed, with the usual penalty of a loss of the investment to the producers and the ensuing unemployment of the actors. Whose judgment was good, and whose was bad?

On the next evening, Mrs. Roosevelt saw another play, and this one did not fit into her mood, and her visit, she felt, was lost time. But the critics on this occasion declared their admiration of the piece, and it went swimming into the sea of prosperity. Again, whose opinion was the better one?

Now, this episode presents the whole ethical foundation of the rights and wrongs of dramatic criticism as it is exploited in the New York newspapers; and many people who love the theater, myself among them, question the moral right of the proprietors to intrust the

matter of the life and death of decent and respectable plays to their reporters.

See how it works. A play that pleased a very intelligent and discriminating lady and a thousand other spectators was condemned to death. Another play that seemed to carry from its audience a half approval and a half dissent was given eternal life.

Not long ago a group of New York actors, seeking to earn a modest revenue from their profession, banded together and produced "As You Like It" at their own risk. The next morning the critics said in effect that while there was a great deal that was charming in the performance, yet the players were young and needed more experience to meet the inexorable standard of those newspapers. Incidentally, where were the poor wretches to obtain experience if not right there in that play? Well, the critics were appealed to by the players to go a second time—the actors, they promised, would doubtless be less nervous on the second night; so, making a generous concession, they did go, and they wrote second notices, leaving their sharp knives at home, and, in a penitential tone, they said that it was a very fine performance. But the first attack had killed the public interest, and that delightful play closed on Saturday night.

Walter Huston, a man whose name means everything that is fine and high in the theater, was invited some three years ago to play Othello in a western city where a keen civic spirit aims to

build up the living drama in that territory. His performance of the Moor of Venice set that part of the country on fire; and he was appealed to beyond resistance to play the piece in New York. That suited his ambition and his talents; and in order to make his Shakespearean effort worth while, he studied Macbeth for an alternative season. The great night came, and with it came the newspaper critics who had asked for and obtained the usual sixty-eight pairs of free tickets. The characterization of Othello by Mr. Huston was intellectual, forceful, illuminating, and dignified, and his support was adequately intelligent, but the critics condemned it, and it closed on Saturday night.

The following Monday, Mr. Huston put on his version of Macbeth—if not great, certainly in every way good—and for the same reasons it closed on the next Saturday night.

There was a musical folk-song play put on in New York, with an initial cost of \$300,000, which was condemned by the critics, who said that it was funny and musical and entertaining, but—and with that word it died from the deadly poison of their sarcasm.

Among the leading actors on the American stage are Alfred Lunt and Lynn Fontanne, who quite recently have produced Chekhov's "The Sea Gull." One of the critics said of it the next morning that these two seasoned players had failed to interpret the inner meaning of the play, and that especially Miss Fontanne was incompetent in her part; while the other critic, in what I think was the best review of the season, said that the entire performance was superb, particularly those parts that were taken by Mr. and Mrs. Lunt. Who was right, here, and who was wrong?

Is there not something wrong with the system? Would it not be a step toward justice and reform, when a critic feels himself constrained to destroy a play, for that is what his censure will do, to postpone the execution until another writer, with a fresh mind, can be

sent to see it, with the understanding that nothing derogatory will be printed until the two opinions shall be studied by the newspaper's managers?

When James Bryce, the British ambassador, was here in Pittsburgh he said to me: "The thing about Oliver Cromwell that always amuses me is his reply to the Scottish Presbyterians, with whom, between battles in Scotland, he was carrying on a heated theological correspondence. The Presbyterian preachers were so cocksure of their opinions," continued Mr. Bryce, "that Cromwell uttered his immortal sarcasm: 'I beseech you, brethren, in the bowels of Christ, that you will think it possible that you may be mistaken!'"

But the critics in New York are never mistaken. They will, in the fatigue and hurry of a midnight hour, after seeing a play, write its death notice and destroy a \$50,000 production with just as little compunction as a spectator at a ball game would have in scoring the pitcher of a lost game.

We can never have a living theater, and especially we can never have Shakespeare firmly established on the American stage so long as the proprietors of these metropolitan newspapers give their critics this power to destroy plays which, as in Mrs. Roosevelt's case, are very much worth while.

WHERE ARE OUR LOYALTIES?

It is accepted on all hands that one of the main causes contributing to the present business depression is found in the tendency of labor to declare a strike each day, somewhere or other, with the rising of the sun. For two years past, and with or without a signed contract, these strikes have occurred and are frequently accompanied by the seizure of the plant or the picketing of the store, until the cost and the facility of labor in connection with the daily operations of business have become unreliable and unpredictable, with the certain result that production has been slowed down and sometimes stopped altogether.

In former days these strifes were practically unknown. The first quality of labor was loyalty to the concern for which it contributed its work, and men spoke of our railroad, our factory, or our store with an emphasis which showed their unshakable faith in the common interest and the sense of justice of the employing institution. This general feeling of satisfaction extended itself into the homes of the workmen, and contentment made itself the fore-runner of a mounting production of goods and an increase of labor's wealth.

But there are some men who have associated themselves with the labor movement who are very much like the lilies of the field, of which Jesus said, "They toil not, neither do they spin." Their idea is to absorb all labor into one big union which shall be controlled and operated, not by the management, and not by employed workmen, but by roving chieftains not responsible under financial or legal restrictions for what they do, or for what their labor groups do when acting under the duress of this dictation.

When General Atterbury returned from his great service in the World War, he brought with him an ardent desire to establish an employment system, in the largest sense a company union, based upon justice and contentment. The one big union, he said, would be so big that it would inevitably defeat its own objectives. For example, he said, that if a railroad employee at Portland, Oregon, claimed that he had been subjected to an unfair ruling, the railroad organization at that place should take care of his case, but that that man and his grievance should not be used as the cause for tying up in a strike the whole transportation system of the United States. So he set up a group of company courts, composed, for each division, of six representatives of the management and six representatives of the employees who were elected by a secret ballot of their associates; and in every grievance that was brought before these courts a majority vote, in-

volving both management and labor, was necessary to a decision; and so fair was this plan that no appeal has ever been made against its inherent justice.

In such plants as those at Kohler and at Hershey, the arrangements made for work, for working conditions, and for a high standard of living were proven to be almost ideal until this outside dictation on behalf of the one big union intruded itself; whereupon the loyalty and devotion of years were suddenly overthrown and destroyed, and violence and insurrection ensued.

We shall have a clearer conception of industrial peace when our workmen realize that the economic law concerning the production of wealth rests upon the production of goods; and that each workman is a unit in the national policy of a maximum production of goods, whereby he will be assured of permanent employment and a higher standard of living for himself and his family.

The Wagner Labor Act and the interpretations given to it by the National Labor Board undoubtedly develop these tendencies to strikes and violence, because the Act is jug-handled, and the labor leaders have a tight hold on the handle. We cannot achieve a return of prosperity—which means an increased production—until we arrive at a just and sensible settlement of responsibility and control. It is my belief that ultimately the plan proposed by General Atterbury will furnish the nucleus for the permanent stability and satisfaction of labor; but the details of that plan must be extended so that labor will earn a share in the ownership, and choose its representatives on the board of directors, where it will see the income statements and the balance sheets every month, and where the situation will be developed with such manifest fairness that the president of the company will be elected freely by the employees as the labor leader for each concern. With that solution will come a restoration of our loyalties, on which, after all, the prosperity and happiness of human life must be founded.

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1937-38

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APRIL

16—"The Swedish Tercentenary Art Exhibition," by Gustaf Munthe, Director of the Arts and Crafts Museum of Gothenburg and the Royal Commissioner of the Swedish Tercentenary Art Exhibition.

23—"A Paleontologist in the Field," by J. LeRoy Kay, Field Collector and Assistant, in Charge of Vertebrate Paleontology, Carnegie Museum.

30—"The Story of the Parthenon," a dramatization for Boys and Girls by Florence Williams Nicholas, Docent, Fine Arts Department, Carnegie Institute.

MAY

7—"Insects of Pond and Stream," by George E. Wallace, Assistant, Section of Entomology, Carnegie Museum.

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ART. 17—"Occurrence of the Family Carychidae in West Virginia," by S. T. Brooks, Curator, Section of Recent Invertebrates, and Gordon M. Kutchka, Assistant, Section of Invertebrate Zoölogy, Carnegie Museum. Price: 15 cents.

ART. 18—"Hybridization and the Phylogeny of the Genus *Platysamia*," by W. R. Swedner, member of the faculty of the Erie Division, University of Pittsburgh. Price: \$1.25.

ART. 19—"New South American Birds," by W. E. Clyde Todd, Curator, Section of Ornithology, Carnegie Museum. Price: 20 cents.

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